



PRESENTS

JAZZ INFLECTIONS

Sunday November 14, 1993

Jane Mallett Theatre • St. Lawrence Centre for the Arts



ESPRIT ORCHESTRA

Alex Pauk
Music Director & Conductor

PROGRAMME

Toronto Downtown Jazz Society presents JAZZ INFLECTIONS

Esprit Orchestra • Alex Pauk, Conductor

Sunday, November 14, 1993 • 8:00 p.m.

Jane Mallett Theatre, St. Lawrence Centre for the Arts

FEATURING

Tim Brady • Electric Guitar

James Sommerville • French Horn

Choruses and Interludes

concerto for horn and orchestra

(1988, Canadian premiere)

Marius Constant (France)

Cross-Border Shopping (Nostalgia)

(revised, 1993)

Alex Pauk (Canada)

intermission

Chamber Symphony

John Adams (U.S.A.)

1. *Mongrel Airs*

2. *Aria with Walking Bass*

3. *Roadrunner*

(1992, Canadian premiere)

LOUD

Tim Brady (Canada)

concerto for electric guitar and orchestra

(revised, 1993)

Tonight's performance will be broadcast on the CBC Stereo (94.1 FM)
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PROGRAMME NOTES

Choruses and Interludes

Marius Constant

“The horn is a regular feature of jazz ensembles in Anglo-Saxon countries and many famous horn players, familiar with the particular style required by this form of music, must be capable of playing the virtuosic ‘choruses’. Jazz should be seen not only as a harmonic grid, a regular beat and improvised interruptions. It also involves rhythmic freedom, the abolition of bar lines through improvisatory interventions, a wide variety of different entries and phrasal endings and an almost physical complicity between the various performers which allows each of them to disrupt the general rhythm as and when he or she chooses and thus to generate areas of tension or relaxation.

“It was for this reason that I included four improvisatory instruments in the orchestra, each of which shares this discipline - tenor saxophone, piano, double bass and drums.

“By contrast, the part for solo horn is written out in full, although the aim is to give the listener the impression that the soloist is constantly improvising his ‘Choruses’.”

Marius Constant

Cross-Border Shopping (Nostalgia)

Alex Pauk

“*Cross-Border Shopping (Nostalgia)* is a reflection of the extent to which jazz and rock music have permeated the airwaves of the entire globe and the collective psyche of a large segment of its population.

“My initial idea was to create a kind of collage of different kinds of music blending in and out of a multi-textured musical canvas - very much in the manner of Charles Ives with his layering of marching bands or turn-of-the-century pop tunes woven into the fabric of an orchestral work. In this case, the idea was to take a variety of current pop music forms and mix them in and out of each other with the application of new-music techniques that have evolved over the last 20 or 30 years.

“The work, scored for rock band set in the midst of a large ‘classical’ ensemble, not only allows me some nostalgic reminiscences on a broad range of musical styles I’ve been involved with over the years, but it provides some

fun in combining instruments and musical elements in ways which might yield some unexpected but musically exciting results.

Cross-Border Shopping (Nostalgia) was originally commissioned in 1992 by New Music Concerts with the financial assistance of the Ontario Arts Council."

Alex Pauk

Chamber Symphony

John Adams

John Adams' *Chamber Symphony* has gained instant popularity with the world's leading music ensembles. It was first premiered in the Hague under the composer's direction by the Schoenberg Ensemble on January 17, 1993, and since that time has been performed, to rousing audience response, by the London Sinfonietta, the San Francisco Chamber Music Players and the Ensemble Modern in Frankfurt, Vienna and Berlin.

More complex and stylistically varied than Adams' earlier work, the *Chamber Symphony* represents a departure from the composer's minimalist roots. Scored for winds and strings with percussion and synthesizer, the new work has a humorous and frantic quality.

Adams recently said in a BBC radio interview: "This particular piece began with an image in my own home, where I was in my studio, studying the score to the Schoenberg Chamber Symphony, and my six-year-old son was downstairs watching cartoons on television. The hyperactive quality of the cartoon music had a strangely perfect sense of appropriateness with the hyperactive, hyper-lyrical music of the Schoenberg. And as is often the case with my music, out of such a strange and unexpected experience, a piece was born."

LOUD

Tim Brady

“*LOUD* is a concerto for solo electric guitar, live electronics and orchestra. The idea behind the piece, and the title, is the confrontation and reconciliation of two technologies: The 19th century technological ideal of ‘loud’ music - the symphony orchestra - and the 20th century ideal of ‘loud’ music - the electric guitar.

“Although the piece is in one movement, it follows the outlines of a traditional concerto. The first section pits the electric guitar (heavily treated by live digital electronics) against the orchestra in a long, dramatic crescendo. The following section features the electric guitar in a clearly melodic role. The orchestra quietly sustains a slow-moving background, supporting the soloist, while a marimba and solo drum add an atmospheric pedal-tone.

“The final section is the most virtuosic. It begins with an accompanied cadenza for the electric guitar, based on an improvisation by the composer, and which retains the energy and phrasing of a jazz solo. The orchestra responds with its own unison cadenza, after which a stubborn two-note ostinato begins to dominate the music. The electric guitar and orchestra join forces for the last portion of the piece, transforming the ostinato into an elaborate melody, leading to the slashing chords and driving snare drums which close the work.

“The original version of *LOUD* was commissioned by the Winnipeg Symphony Orchestra for its 1993 New Music Festival and with the financial assistance of the Canada Council.”

Tim Brady

BIOGRAPHIES

James Sommerville (French Horn)

Thirty-year-old James Sommerville has amassed a number of important national and international awards during his short, illustrious career. He was the recipient of the highest prize awarded at the Munich International Music Competition (Germany) and received first prize by unanimous vote at the Concours International du Festival de Musique de Toulon (France). He also won first prize for brass instruments awarded by the Canadian Broadcasting Corporation Young Performers Competition.

Through his concert appearances with all the major Canadian orchestras, James Sommerville has gained recognition as one of Canada's most prominent French horn players. Currently Principal Horn for the Canadian Opera Company Orchestra, Sommerville was Associate Principal Horn for the Montreal Symphony Orchestra from 1986 to 1991. He also played Principal Horn for Symphony Nova Scotia. On an international level, he has appeared as soloist with the Radio Orchestras of Bavaria and Berlin to great critical acclaim.

A member of Fifth Species, an avant-garde woodwind quartet, Sommerville is presently devoting more of his exceptional talent to solo and chamber performance, in contemporary as well as early music repertoire. As a chamber musician, Sommerville is heard regularly on the CBC network with Les Chambristes de Montreal. He has also performed as guest artist at numerous summer chamber music festivals including the Vancouver Chamber Music Festival, the Scotia Festival, the Festival of the Sound and the Harkness Park Festival in Connecticut.

Sommerville attended master classes at Indiana University with Richard Seraphinoff and at the Banff School of Music Summer Programme. He has served as horn instructor at McGill University and the Quebec Conservatory of Music in Montreal, and is currently a faculty member of the University of Toronto. In addition, Sommerville has recently been named Assistant Horn Professor at the Oberlin College Conservatory of Music.

Tim Brady (Composer/Electric Guitar)

Tim Brady is one of a new breed of musicians who find their inspiration in the diversity of contemporary musical media. His musical vision encompasses the range from chamber, orchestral and electroacoustic music, through compositions for dance and music theatre, to free improvisation and contemporary jazz.

He has released six critically acclaimed recordings as a composer/guitarist and has worked with such well-known jazz artists as Gil Evans, Kenny Wheeler and John Abercrombie. His previous Justin Time Records CD - *Inventions* - featured his ensemble BRADYWORKS, as well as soloists John Surman, Barre Phillips and Pierre Tanguay. His newest CD, *Imaginary Guitars* (released October 1992), features solo performances of music for electric guitar, electronics and tape.

A five-time winner of the SOCAN composers' competitions, he has been commissioned by ensembles and soloists in Canada, the U.S. and Europe including the English Guitar Quartet (London), New Music Concerts (Toronto), harpsichordist Vivienne Spiteri (Montreal/Paris), the Pittsburgh New Music Ensemble, The Festival international de musique actuelle de Victoriaville, la Société de musique contemporaine de Québec (Montreal) and the Grauwels/Simard duo (Brussels/Montreal).

His innovative use of the electric guitar has led to three commissions from the Canadian Broadcasting Corporation as well as guest performances with the Canadian Electronic Ensemble, l'ensemble EMC2 and Espace Musique (Ottawa), the Pittsburgh New Music Ensemble, and concerts with the American electronic composer Nicolas Collins.

In 1989 he formed BRADYWORKS in order to play his own music and to promote his vision of the electric guitar. The ensemble has given concerts for both the CBC and Radio-Canada, and was featured at the 1990 Festival international de musique actuelle de Victoriaville. In November 1991 the ensemble undertook a highly successful twelve-city North American tour performing an all-Brady programme.

In 1992 Brady performed solo concerts throughout Europe and North America and composed major new electric guitar-based works for the Winnipeg Symphony Orchestra and for Montreal's Nouvel Ensemble Moderne. BRADYWORKS will be undertaking its second North American tour in March 1994, presenting a major new work entitled *Revolutionary Songs*.

Marius Constant (Composer)

Composer, pianist, and conductor, Marius Constant began his music studies at the Conservatory of Bucharest. In 1946 he moved to Paris, studying with such outstanding names as Nadia Boulanger, Arthur Honegger and Olivier Messaien.

Constant's first major work, *24 Preludes pour orchestre*, was first performed in 1958 by Leonard Bernstein. Since that time leading orchestras around the world have included many of Constant's works in their permanent repertoires, including *Turner*, *Chaconne et marche militaire* and *Symphonie pour Vents*. Ironically his greatest popularity in North America comes from the theme for TV's the *Twilight Zone*, which Constant composed.

Besides a vast catalogue of symphonic and chamber works, Constant has also been prolific in his theatrical collaborations with Roland Petit (*Cyrano de Bergerac*, 1959; *Elgoe de la Folie*, 1966; *Paradis perdu*, 1967; *Nana*, 1976; and *L'Ange bleu*, 1985), Maurice Bejart (*Haut-Voltage*) and the mime Marcel Marceau (*Candide*). In 1981 he collaborated with Peter Brook on *La Tragédie de Carmen*, which premiered in Paris that same year and has since been performed over 800 times in cities such as New York, Frankfurt, Glasgow, Tokyo and Zurich.

Throughout his career Constant has been awarded such prestigious awards as the Italia Prize, the Marzotto Prize and the Koussewitzky Prize and has made more than thirty records for Erato, including works by Satie, Xenakis, Debussy, Varèse, Messaien as well as his own. From 1973 to 1978 he was music director of the Opéra de Paris. Today he continues as permanent Director of Arts Nova, which he founded in 1963.

John Adams (Composer)

John Adams was born in Massachusetts in 1947. After graduating from Harvard University in 1971 he moved to California where he taught and conducted at the San Francisco Conservatory of Music for ten years. His innovative concerts at the Conservatory brought him to the attention of Edo de Waart, who invited him to work as contemporary music advisor and, from 1979 to 1985, composer-in-residence with the San Francisco Symphony, where Adams instituted a “New and Unusual Music” series. In 1988 Adams was named Creative Chair at the St. Paul Chamber Orchestra, where his duties include programming and conducting a series of contemporary music concerts, as well as commissioning and composing new works and transcriptions to expand the chamber orchestra repertoire.

Adams' best known and most widely discussed work is the three-act opera *Nixon in China* (1987), created in collaboration with poet Alice Goodman and director Peter Sellars. The unexpected combination of a story from recent history, the apparatus of Grand Opera (ensembles, ballet, spectacle) and music which bows in the direction of minimalism as well as middle-period Stravinsky has proven to have a wide-ranging appeal to audiences and critics. The Nonesuch recording of the complete opera received the 1989 Grammy Award for Best Contemporary Composition and a record of highlights has also been released.

Two strongly contrasting works for chamber orchestra followed the completion of *Nixon in China*. *Fearful Symmetries* (1988) is a further exploration of the sonorities of the *Nixon* orchestra with its prominent saxophone quartet and electronic keyboard. *The Wound-Dresser* (1989), is a setting for baritone and chamber orchestra of the sometimes harrowing Civil War text by Walt Whitman. It further develops the introspective lyricism of Act III of the *Nixon* opera.

Eros Piano (1989) is a meditative work for piano and chamber orchestra which Adams describes as being about “glistening sound surfaces and slowly evolving panels of light and darkness.” Adams' most recent Opera is *The Death of Klinghoffer*, based on the 1986 ‘Achille Lauro’ hijacking.

Alex Pauk (Conductor/Composer)

As both conductor and composer, Alex Pauk has been a leading exponent of new music in Canada since graduating from the University of Toronto Faculty of Music in 1971, where he received degrees in Music as well as Music Education. In addition, Pauk participated for two years in the Ontario Arts Council Conductor's Workshop, then continued his studies in Tokyo, at the Toho Gakuen School of Music, and in Europe.

In the early 70's, Pauk settled in Vancouver, being named Vancouver's Musician of the Year in 1975. There, he helped establish the new music group Days Months and Years to Come, for which he was Music Director and Conductor until 1979. Prior to his move to Vancouver, Pauk was instrumental in establishing Array Music in Toronto and was its first conductor.

Pauk returned to Toronto in 1980 and founded Esprit Orchestra in 1983. In his role as Music Director and Conductor, Pauk is committed to the development of a Canadian musical literature, and this commitment has lead to Esprit's commissioning of over 30 new works by over 25 Canadian composers. Along with careful attention to programming, part of Pauk's work as Music Director of Esprit involves a strong role in the development of the orchestra's successful *Toward a Living Art* education programme.

In addition to his work with the orchestra, Pauk was Co-Chair for the ISCM World Music Days held in Toronto and Montreal in 1984, and in 1986 was Music Director and Conductor of the Satori Festival of New Canadian Music held in Winnipeg.

As a composer, Pauk has written over 30 concert works and has received commissions from CBC Radio, New Music Concerts (Toronto), Vancouver New Music Society, The Quebec Symphony Orchestra, James Campbell, Joseph Macerollo, the Toronto Symphony, National Youth Orchestra, and others. He has also composed for film, television, radio and music theatre. Currently, Pauk is completing a concerto for two pianos and orchestra commissioned by the CBC for performance by Markham and Broadway with the CBC Vancouver Orchestra this fall.

The President's Pen

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Warm greetings to everyone and a special welcome to our new jazz friends. No matter what our backgrounds, when we listen together to new music, we can respond with equal freshness. Sit back and enjoy your ride to a spectacular and intriguing new musical world!

Sincerely,



Marilyn Field

President of the Board

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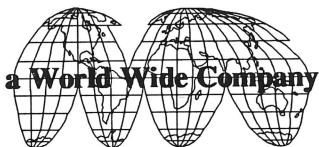


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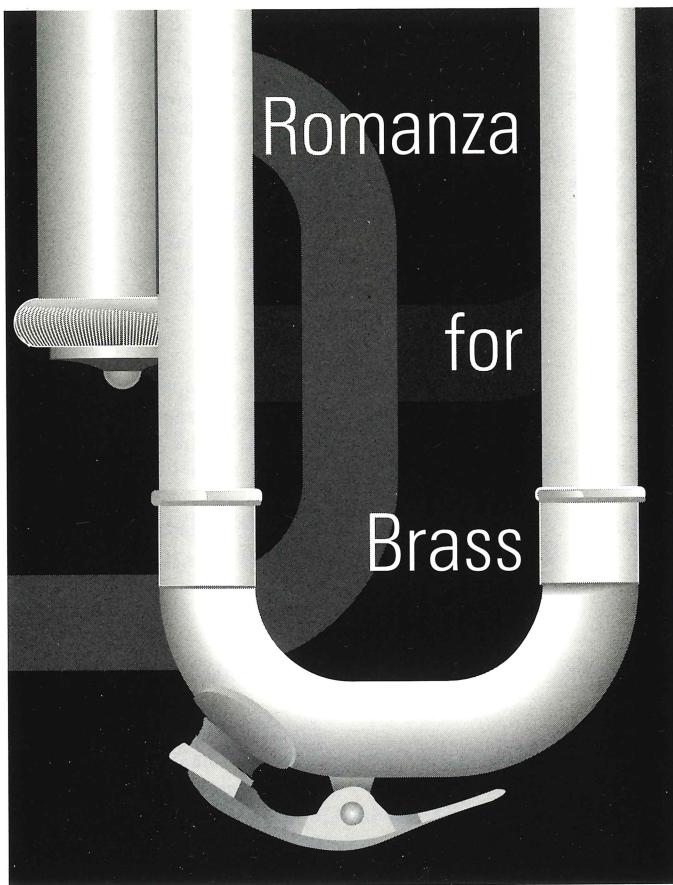
Michael Coté

Blair Mackay

Drums

Brian Leonard

She said she played the horn.



So I asked her what key that famous rondo by Handel was in.

'The water key,' she whispered, giving me a look that added 'silly!' to her reply. I could see in the dim lighting that her embouchure was smiling from ear to ear. I was no closer to finding out what key the music was in.

Now it doesn't matter.

It didn't really matter then, either, come to think about it.

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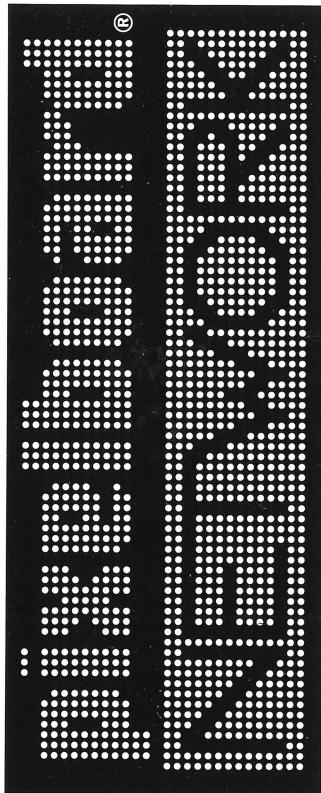
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